given me a new light on the character, and by your so pretty by-play in the Casket Scene have made bright in my memory for ever the spot which almost all critics have felt dull, and I hope to say this in a new edition of ' Shakespeare/ "

(He did say it, in " The Leopold'[1] edition.)

*' Again those touches of the wife's love in the advocate when Bassanio says he'd give up his wife for Antonio, and when you kist your hand to him behind his back in the Ring bit—how pretty and natural they were! Your whole conception and acting of the character are so true to Shakespeare's lines that one longs he could be here to see you. A lady gracious and graceful, handsome, witty, loving and wise, you are his Portia to the life."

That's the best of Shakespeare, *I* say. His characters can be interpreted in at least eight different ways, and of each way some one will say : " That is Shakespeare !" The German actress plays Portia as a low comedy part. She wears an eighteenth" century law wig, horn spectacles, a cravat (this last anachronism is not confined to Germans), and often a moustache ! There is something to be said for it all, though I should not like to play the part that way myself.

Lady Pollock, who first brought me to Henry Irving's notice as a possible leading lady, thought rny Portia better at the Lyceum than it had been at the Prince of Wales's.

" Tha.nfcs, my dear Valentine and enchanting Portia," she writes to me in response to a photograph that I had sent her, " but the photographers don't see you as you are, and have aot the poetry in them to do you justice. . . . You were especially admirable in the Casket

Scene. You kept your by-play quieter, and it gained in effect from the addition of re-pose—and I rejoiced that you did not kneel to Bassanio at [1] My Lord, ray governor, my King.' I used to feel that too much like -worship from any girl to her affianced, and Portia's